



Š i f r a k a n d i d a t a :

Državni izpitni center



M 2 0 2 2 4 1 2 1

JESENSKI IZPITNI ROK

Osnovna raven
ANGLEŠČINA
Izpitna pola 1

- A) Bralno razumevanje
B) Poznavanje in raba jezika

Petek, 28. avgust 2020 / 60 minut (35 + 25)

*Dovoljeno gradivo in pripomočki:
Kandidat prinese nalivno pero ali kemični svinčnik.*

SPLOŠNA MATURA

NAVODILA KANDIDATU

Pazljivo preberite ta navodila.

Ne odpirajte izpitne pole in ne začenjajte reševati nalog, dokler vam nadzorni učitelj tega ne dovoli.

Prilepite kodo oziroma vpišite svojo šifro (v okvirček desno zgoraj na tej strani).

Izpitna pola je sestavljena iz dveh delov, dela A in dela B. Časa za reševanje je 60 minut. Priporočamo vam, da za reševanje dela A porabite 35 minut, za reševanje dela B pa 25 minut.

Izpitna pola vsebuje 2 nalogi v delu A in 2 nalogi v delu B. Število točk, ki jih lahko dosežete, je 47, od tega 20 v delu A in 27 v delu B. Vsaka pravilna rešitev je vredna 1 točko.

Rešitve pišite z nalivnim peresom ali s kemičnim svinčnikom v izpitno polo v za to predvideni prostor **znotraj okvirja**. Pišite čitljivo in skladno s pravopisnimi pravili. Če se zmotite, napisano prečrtajte in rešitev zapišite na novo. Nečitljivi zapisi in nejasni popravki bodo ocenjeni z 0 točkami.

Zaupajte vase in v svoje zmožnosti. Želimo vam veliko uspeha.

Ta pola ima 12 strani, od tega 3 prazne.

**Task 2: Gap fill (word formation)**

For gaps 1–14, write the correct form of each word given in brackets in the spaces on the right. There is an example at the beginning: Gap 0.

Helen Mirren plays a Jewish woman from whom the Nazis stole a famous painting. Is it schmaltzy or substantive?

It's often said, and rightly so, that the choice of movie roles for actresses grows **_0_ (DRASTIC)** limited when they reach a certain age – say, 40. But you'd never guess that when Helen Mirren is on screen. Mirren will turn 70 this July, and like her fellow grand dame Meryl Streep she has confronted the sexist criticism of the movie industry head-on. She attacks each role, no matter how minor, as if it were one for the ages. In last year's food-porn hit *The Hundred-Foot Journey*, Mirren embraced her hammy side as a French restaurant guru who couldn't stand the **_1_ (THINK)** of an Indian restaurant across the road competing with hers. As soon as I saw that performance, I thought: if Mirren doesn't watch out, she could wind up turning herself into a tough but cuddly dowager like Judi Dench, a mistress of shtick.

I needn't have worried. In *Woman in Gold*, a bracing historical drama directed by Simon Curtis, Mirren speaks in a strudel-thick Austrian accent, playing a woman who is feisty, determined, cheerful and much else besides. You can't bring her down! She's always carping and quibbling in a most **_2_ (DELIGHT)** way. But *Woman in Gold* turns out to be subtler than you expect, and that's true of Mirren's performance as well. She plays Maria Altmann, a Holocaust **_3_ (SURVIVE)** who has made a serene life for herself in Los Angeles, where she runs a clothing boutique. In the mid-1990s, when Austria's restitution laws change, Maria learns that she may be the **_4_ (RIGHT)** owner of several paintings by Gustav Klimt, notably his 1907 gold-spangled portrait of her aunt, Adele Bloch-Bauer. That painting once hung in the home of Maria's wealthy Jewish family. But just before the start of World War II, it was confiscated by the Nazis, who looted Maria's home and detained and killed her relatives. Meanwhile she and her opera-singer fiancé escaped to the United States.

Woman in Gold is framed as a high-tension courtroom thriller. It's a David and Goliath story in which the giant that must be brought to its knees is bigger than the usual sinister corporation or spy agency. The most powerful element of *Woman in Gold* is its rich **_5_ (UNDERSTAND)** of the broader context. The painting is valued at \$100 million, but Maria claims that she's not **_6_ (PRIMARY)** after the money. And provided she wins, she has no **_7_ (INTEND)** of hanging a Klimt in her living room. She wants back what 'belongs' to her family – but also because it belongs to the world.

Looking for someone she can trust, Maria enlists a young corporate lawyer, Randol Schoenberg (Ryan Reynolds). Although he is still rather **_8_ (EXPERIENCE)**, she hires him because he happens to be the grandson of Arnold Schoenberg – the visionary 12-tone composer, who was friends with her family, and because he is the son of an old **_9_ (ACQUAINT)**. Since *Woman in Gold* is a true story, it doesn't need to embellish the facts, but a lot of movies like this do just that. Curtis and his screenwriter, Alexi Kaye Campbell, honour the **_10_ (INTELLIGENT)** of the audience by avoiding melodramatic trickery. When Maria and Randol visit Austria to make their claim, the drama emerges from the bureaucratic details of their fight, like Randol's discovery of two separate wills, one of which turns out to be invalid, the other of which suggests who the true heir really is.

Mirren portrays Maria as staunch and irresistibly dry. At the same time, she brings the film a haunted sense of the past. Mirren's most eloquent acting takes place when she isn't saying a thing, when she's using her **_11_ (GLISTEN)** eyes to show us how Maria's memories of the Nazis are a raw wound that can never heal over, because she won't let it happen. The film features extended flashbacks to their incursion into Maria's family home, and while these scenes could have been routine in their **_12_ (BRUTAL)**, Curtis makes them fresh, the fear mingling with a sense of the unreal.

In *Woman in Gold*, the moral lines fall into place **_13_ (SKILL)** enough, yet the suspense of whether or not Maria will win is only half the story. The film tackles the theme that George Clooney's *The*



Monuments Men attempted, but failed, to achieve – namely, what the Nazi confiscation of art was truly about, beyond horrendous thievery. The Klimt painting in question is the perfect vehicle for that meditation, because it’s a work that glows with a magical soulfulness. It’s a piece of art that’s very much alive. To steal it is to do more than steal an object – it’s to steal an identity, to commit another version of what the Nazis did in their **_14_ (MURDER)** crimes.

(Adapted from <http://www.bbc.com>, 2 April 2015, by Owen Gleiberman)

Example:

0. ***drastically*** _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

13. _____

14. _____



Prazna stran

V sivo polje ne pišite. V sivo polje ne pišite. V sivo polje ne pišite. V sivo polje ne pišite. V sivo polje ne pišite.



M 2 0 2 2 4 1 2 1 1 1

Prazna stran



Prazna stran